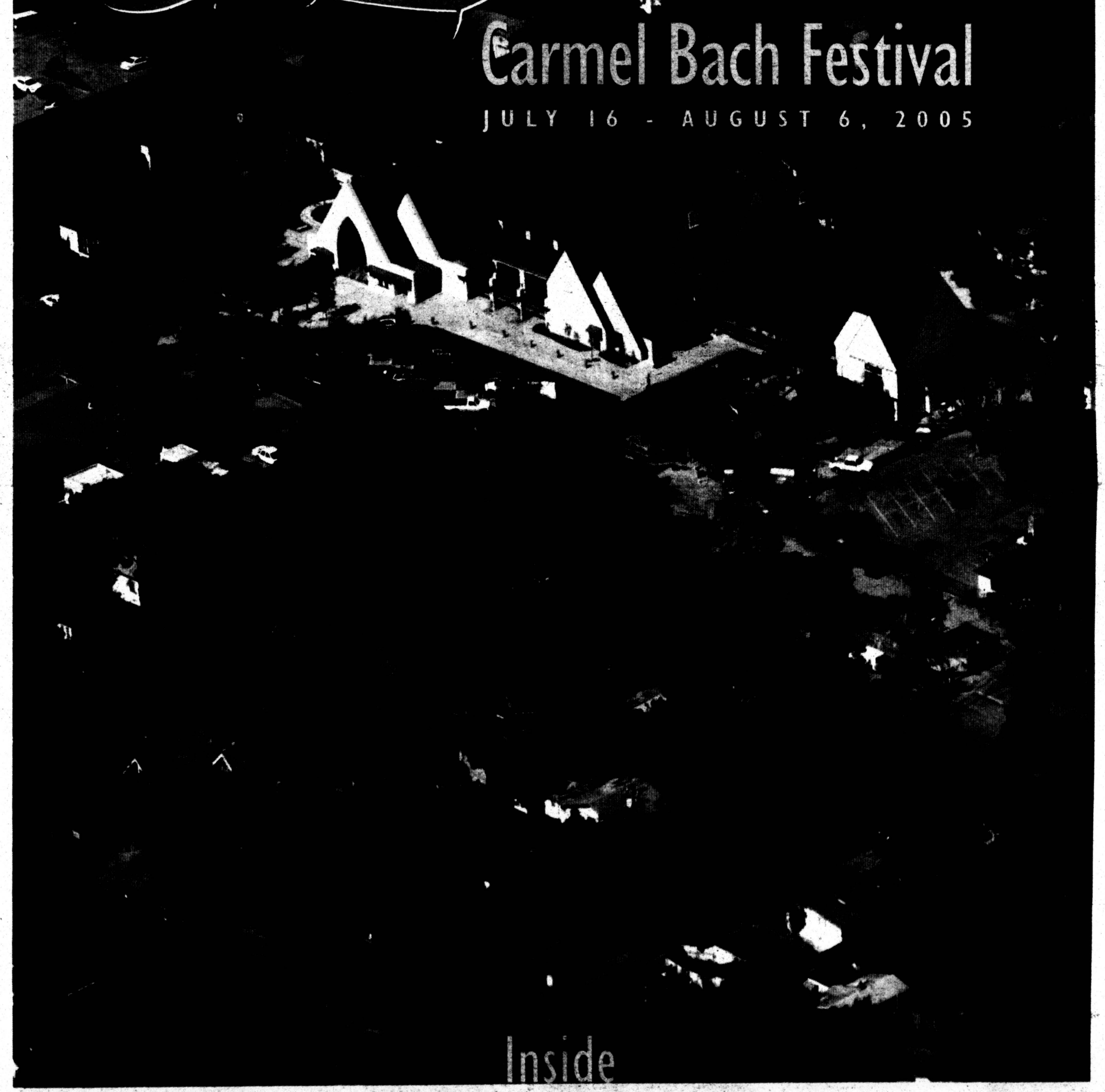
68th BACH

Carmel Bach Festival

JULY 16 - AUGUST 6, 2005



Inside

- Hot tickets and can't-miss events
- Beethoven's connection to the master
- Jesse Read profiled
- Nana Faridany's joys and struggles
- Complete schedule of concerts

A SPECIAL SUPPLEMENT TO THE CARMEL PINE CONE - JULY 15, 2005

Bach's Brandenburg Concertos, Beethoven's 9th, Vivaldi's 'Four Seasons' top 2005 festival offerings

By DAVID MILLER

THE THEME of the 68th Carmel Bach Festival, and the first under the directorship of Jesse Read, makes plain what has always been true about the event: The cover of this year's program says "Bach and beyond."

The strength of the Carmel festival has long been its double mission — to present first-rate performances of Bach's music and to play pieces by later composers with a special connection with Bach. In the past, for instance, this has meant Mendelssohn's "Elijah" or Mozart's "Requiem." This year, the guest star composer is Beethoven.

Bach and Beethoven are connected in the obvious ways, the younger composer having learned the older's fugues and been inspired to write fugues of his own, most notably in his string quartets. But there is a deeper connection, and it is metaphysical. As the festival program, in the blurb for Bach's "B-minor Mass" (to be sung on Sundays this year) says, "... a work neither Catholic nor Lutheran — a mass for all time."

Bach was, by upbringing and culture, extremely Lutheran. Nowadays it is fashionable to say that all religions basically preach the same thing. In Leipzig in 1740 it was not. So if Bach's career included a mass that speaks strongly to the religious feelings of Protestants, Catholics, Jews, and beyond, it was because of his inner need to address metaphysical issues, his inborn universality of language — a need that is all the more remarkable for showing up at a time of relative religious intolerance.

(A preoccupation with metaphysics does not characterize all great composers; Mozart, for example, was more concerned with the human heart than with the universe.)

Beethoven, whether influenced or not by Bach, had the same drive, the same need to address issues of universal importance. One of the highlights of the 2005 festival will be the Friday night performance of the Ninth Symphony, the work where Beethoven's metaphysics found its most popular expression.

PHOTO/PAUL MILLER

Rehearsals for this year's Carmel Bach Festival began at Sunset Center on July 6, with maestro Bruno Weil helping his players master the fine points of Haydn's 103rd Symphony, composed in London in 1795.

The iconic status of Beethoven's Ninth is hard to overstate. It manages to mean things to people in situations that go beyond music. Thus, in Berlin, when the wall came down, Leonard Bernstein played it, and to underline the freeing of the former German Democratic Republic, substituted the word *Freiheit* (freedom) for the original *Freude* (joy). Beethoven's Ninth is also the only piece not by Wagner to be played regularly at the Bayreuth Festival.

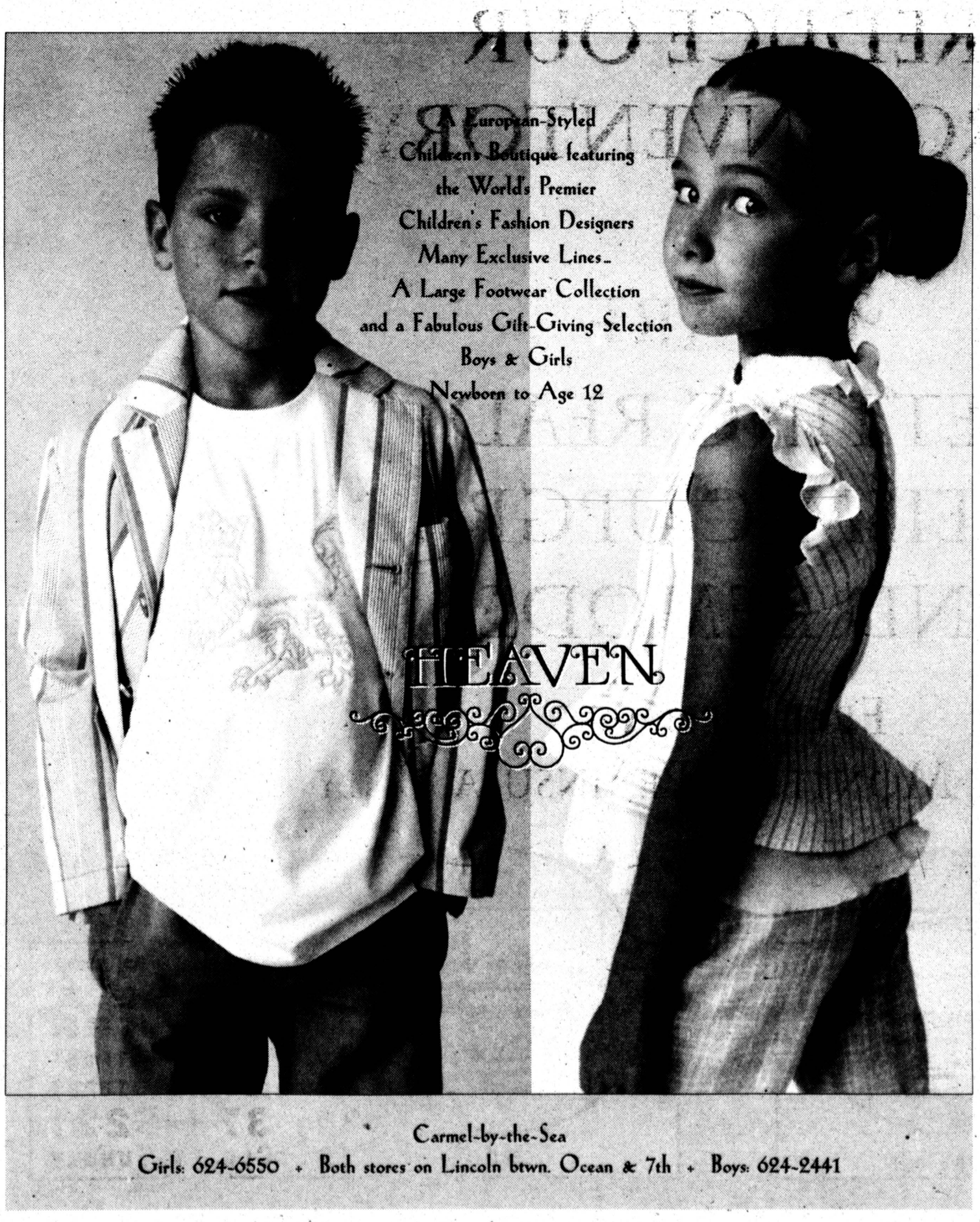
It is a symphony that wants to be an opera, secular music that tends to become sacred, a message of love between people that makes the hearer think of God, an invitation to a world beyond the physical one. Go and hear it.

Another highlight is bound to be the Mission Concert — which this year features Monteverdi's splendid "Vespers of the Blessed Virgin." It will be conducted by newcomer William Jon Gray, who comes to Carmel with a very impressive resume. He is replacing the well-loved Bruce Lamott, who recently retired.

Also not to be missed: A chance to hear all six Brandenburg Concertos in one evening, which you can do in the Thursday night concerts. These pieces are a sheer joy, a hoot and a half, and I know how great they will sound with the festival orchestra and conductor Bruno Weil.

The Monday concert pairs Vivaldi and Handel, two composers born in the same year as Bach (a vintage year!). Elizabeth Wallfisch will play the Four Seasons, and Kendra Colton will sing four Handel arias. This is bound to be a hot ticket.

Carmel's Bach Festival may not be the only musical event to combine Bach with later composers, but it has a unique ability to do this well. Weil is well known for his Haydn performances, but also for Wagner; Elizabeth Wallfisch switches back and forth between baroque and modern playing with breathtaking ease; and the same can be said for many other festival regulars, including director Jesse Read who, after 28 years in the orchestra, will still be playing a mean bassoon.



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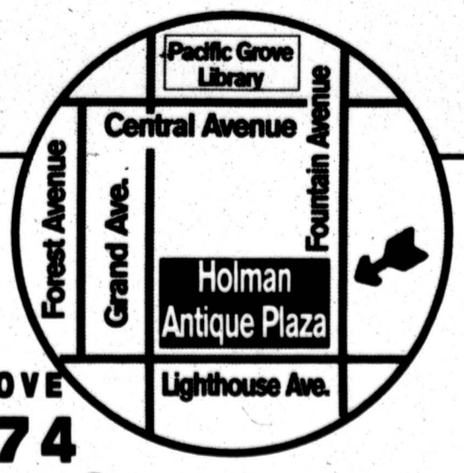

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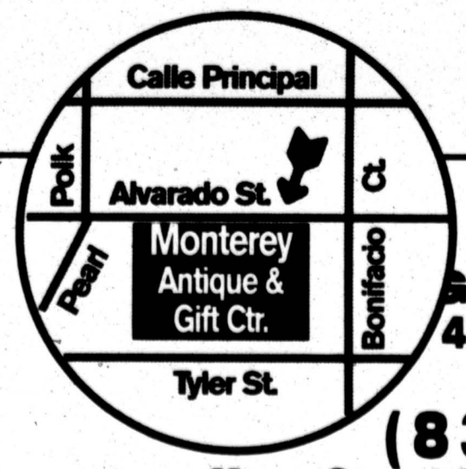

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The joys and struggles of Nana Faridany's music-loving life

BY PAUL MILLER

WHILE BRUNO Weil led the Bach Festival Orchestra in a rehearsal of Beethoven at Sunset Center last Thursday, a gracious, gray-haired woman inconspicuously greeted a few friends and eavesdropped on the rehearsal backstage.

Nana Faridany didn't attract much attention that day from the dozens of musicians busily getting ready for opening night. Last summer, a grim cancer diagnosis forced her to retire as the Bach Fest's artistic administrator.

But for 20 years, she was the musicians' combination CEO and den mother — literally the woman who made the festival run on a day-to-day basis, as far as the cellists, bassoonists and percussionists were concerned.

"Nana was a treasure who always made all of us feel incredibly welcome," said Elizabeth Wallfisch, concertmaster. "She took care of everything for us, and she did it with such a loving heart."

"The relationship she had with the musicians through all the years was just fantastic," said board president Jack Buffington, a volunteer with the festival since the 1970s. "She nurtured them and provided for them while they were in town every summer."

"She's a salt-of-the-earth person, but with very high ideals and a tremendous sense of history. I respect her immensely," said Jesse Read, who became the festival's principal bassoonist twenty-five years ago and its managing director last summer.

And, according to Maestro Weil, Faridany was much more than a nuts-and-bolts administrator. "Without Nana I wouldn't be here, that's for sure 100 percent," said Weil, who was hired as artistic director in 1991. "She brought me over, and she showed me the potential and the spirit, and that's why I decided to come here."

For Faridany, 63, whose departure from the festival last year was accompanied by a lot of sadness, the backstage eavesdropping session Thursday was exciting, and comforting.

"I was standing in the wings, looking at Bruno and the orchestra, and it felt like home," she said. "It is just the best to hear them take a few blacks marks on a piece of paper and turn them into something sublime."

This deep appreciation for classical music was something she recognized in herself at a very early age, thanks to her mother, Nancy Morrow, who was a mainstay of the Carmel Bach Festival for decades.

"My mother was in the chorus, and we used to sit around the piano and sing the chorales," Faridany recalled. "It was the only music that seemed complete to me."

See FARIDANY page 5

Long-time Bach Festival administrator Nana Faridany, pictured here on the porch of her Carmel Valley home, retired last summer and spends much of her time fighting an aggressive form of cancer. But the joy she feels when she hears the music of J.S. Bach is undiminished. "It's the only music that feels complete to me" she says.

PHOTO/PAUL MILLER

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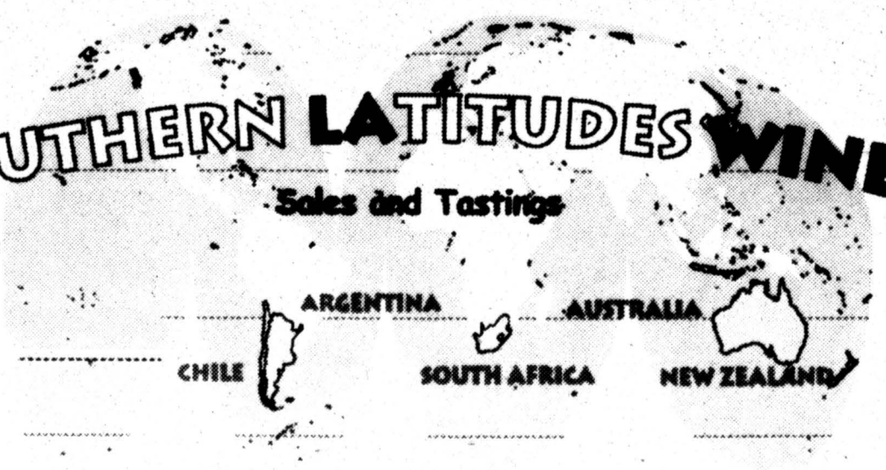

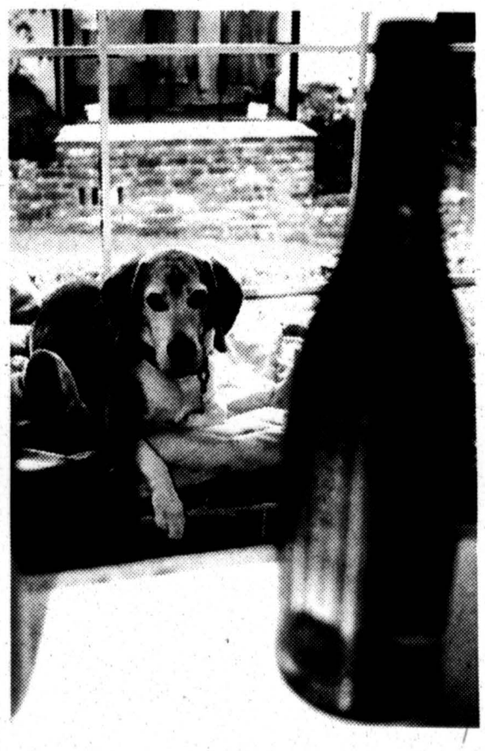

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FARIDANY

From page 4

Morrow also sold tickets and even made banners for the Mission Concerts, Faridany added, and it was those duties that led to a very early encounter with one of the Bach Fest's organizers, giving Faridany a unique connection to the festival's past.

"I was eight years old, and my mother was managing the ticket booth at Sunset Center, and I was hanging around and wandered into the theater, which was completely empty," Faridany recalled. "In came a terrifying woman, who promptly threw me out, because she said I had no business there. And that was Dene Denny. So I could always say I was the only one working for the festival who had been ordered out of the theater by the founder."

The conductor in the early 1950s, Gastone Usigli, gave Faridany another memory which makes her laugh even now. "He was very, very Italian, and he was rehearsing the chorus one day, and got fed up with the basses because they weren't producing enough sound," she said. "He told them, 'Gentlemen, you must think of yourselves as a great organ ... and you must swell!'"

That was also an era of fantastic parties, Faridany said, especially ones thrown by San Francisco socialite Noel Sullivan at his Carmel Valley estate, to which she tagged-along with her mother.

But while the festival in those days was fun, it was much more formal than now — "hideously formal," she said. "I was an usher for many years in my teens, and the audiences always got dressed up, and so did we," she said. "I enjoyed parading up and down the aisles in fancy ball dresses."

Bored with high school, Faridany got herself into college after her junior year at Carmel High. That, and a subsequent marriage to Edward Faridany, took her away from the Monterey Peninsula for nearly two decades, including 14 years living in England.

When the marriage ended in divorce, she returned home. "It was my mother who told me that the Bach Festival was looking for an administrator — but I didn't even know what an administrator was," Faridany said from the porch of her Carmel Valley home as her horse, Flea, placidly grazed in a paddock below. "Well, after I got the job, I found out they did absolutely everything."

That included helping the festival find a new conductor after the legendary Sandor Salgo decided to retire in 1990. "That was a critical time for the festival, because Salgo lived in Palo Alto and had a home in Carmel and was around all the time and knew just about everybody in town," Read recalled. "When he left, the festival would have lost a lot of local connections, except for the fact that Nana was here."

Her first effort was to get legendary conductor Roger Norrington to take the job. And he did — but had to back out suddenly because of illness. So Faridany and the board of directors started scouting for other candidates, a search that led to Weil.

"When he came from Germany for his interview, I picked him up at the airport, and I couldn't believe it when he started speaking to me in flawless, vernacular English," she said. "I asked him, 'Where did you learn to speak such perfect English?' and he said, 'I went to high school in Fresno.'"

The one-time foreign exchange student was enthusiastic about the Carmel conducting job, and he made a great impression on the search committee. Looking back on how he was hired, Weil gives Faridany the credit. "I owe everything I have here to her," he told The Pine Cone.

In 1997, Faridany's job running the Bach Fest was suddenly divided in two, with much of her responsibility assigned to a new position, Managing Director. When she heard the news of what amounted to a demotion — after what she regarded as an especially successful season — she was stunned.

"I could hardly move," Faridany said. "I burst into tears and ran from the room, and drove home howling."

The succeeding years were difficult, as a succession of managing directors came and went, and as the Bach Fest was forced into an itinerant existence by the remodel of Sunset Center. The festival's finances also took a severe hit during the economic downturn that followed the 9-11 terrorist attacks. But still, she looks back on her 20 years with the festival as "a magical time in my life."

At the end of last year's fest, Weil paid tribute to her from the Sunset Center stage, and at the closing concert tenor Sanford Sylvan sang an aria especially for Faridany, who was sitting in the audience.

Since retiring, she has been concentrating on her medical care. She beat breast cancer, but now has to fight an aggressive form of the illness in her colon.

"I'm getting all these fantastic new treatments," she said. "I don't know if I have six months to live or not."

Also, last February, she married a lifelong friend, Larry Crapo, who is a professor of medicine at Stanford, with whom she spends her days happily. Painting has become a new passion. And during this summer's festival, she'll be contributing pieces to The Pine Cone, assessing the performances from the point of view of an audience member — a very well informed audience member.

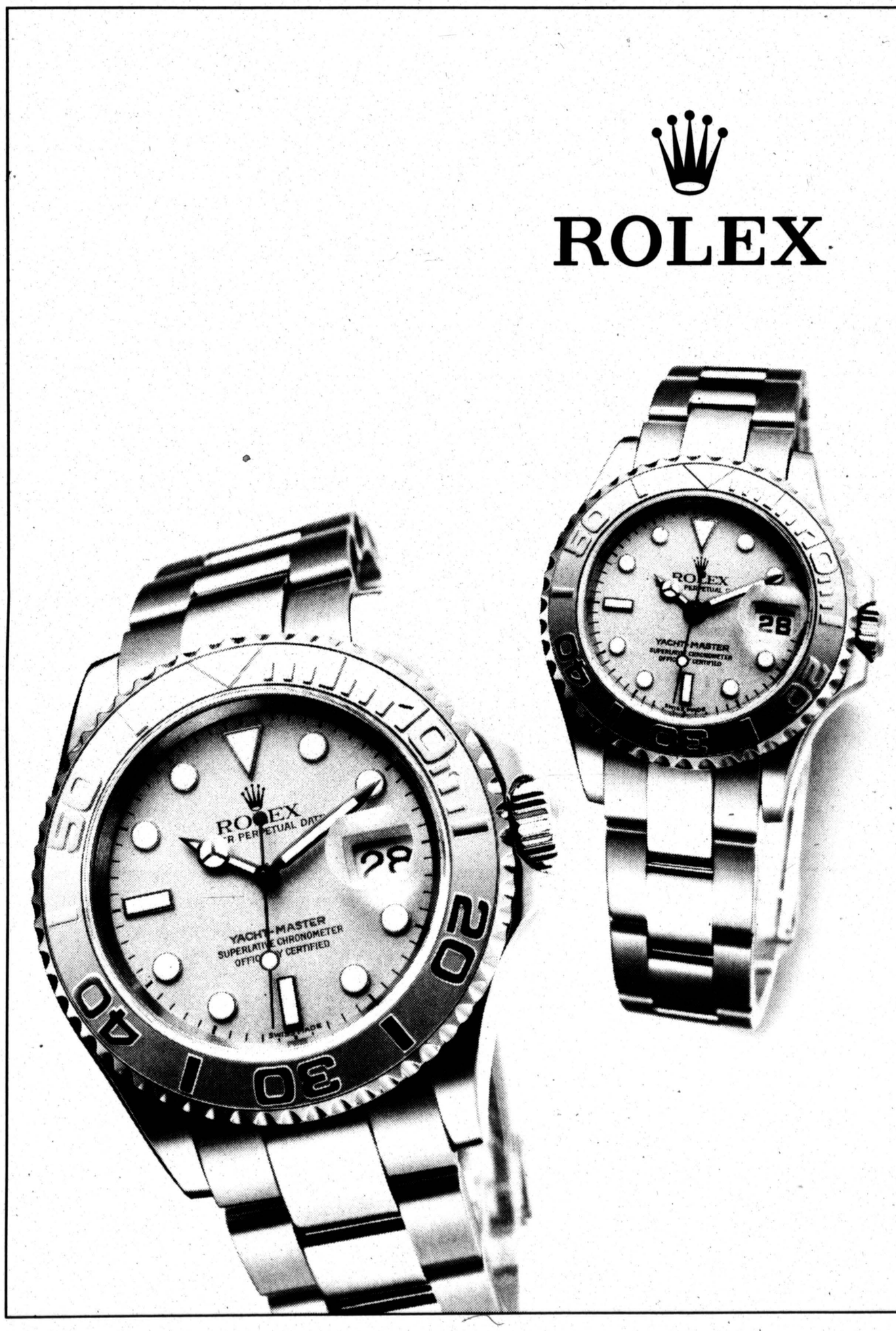
Meanwhile, on the stage and in the rehearsal halls of Sunset Center, her absence is keenly felt by some of the musicians who relied on her for so long.

"I miss her terribly — especially her laugh," said Wallfisch.

"I had a crush on her from the very beginning," said Read. "And I still do."

One of Nana Faridany's recent works is this abstract oil painting of her Carmel Valley living room.

ROLEX



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Bach. SCHEDULE 2005

MAIN CONCERTS

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Saturday nights: July 16 (opening night), July 23 and July 30, 8 p.m.

J.S. Bach: Cantata No. 27

J.S. Bach: Orchestral Suite No. 2 in B Minor

J.S. Bach: Cantata No. 41

Ludwig von Beethoven: "Kantate auf den Tod Kaiser Josephs"

■ Sally-Anne Russell, *mezzo-soprano,* Kendra Colton, *soprano,* Elspeth Franks, *soprano,* Benjamin Butterfield, *tenor,* Michael Dean, *baritone*
■ The Festival Orchestra, Chorale, Chorus, and Soloists, Bruno Weil, *conductor*

Sunday afternoons, July 17, July 24, and July 31, 2:30 p.m.

J.S. Bach: Mass in B Minor

■ The Festival Orchestra, Chorale, Chorus and Soloists, Bruno Weil, *conductor*

Monday evenings, July 18, July 25 and August 1, 8 p.m.

Antonio Vivaldi:
Le Quattro Stagioni
(The Four Seasons)

Georg Fredric Handel Arias:
" Piangero" from *Julius Caesar*
" V'adoro pupille" from *Julius Caesar*
" Tu del ciel ministro" from *Triumph of Time and Truth*
" La dove gli occhi io grio" from *Admeto*

■ Kendra Colton, *soprano* and The Festival Strings, led by Elizabeth Wallfisch

Tuesday evenings, July 19, July 26 and August 2, 8 p.m.

Ludwig von Beethoven:
Musik zu einem Ritterballet
(Music for a Knight's Ballet)

Wolfgang amadeus Mozart: Symphony No. 38, "Prague"

Joseph Haydn: Symphony No. 103, "Drum Roll"

■ The Festival Orchestra, Bruno Weil, *conductor*

Thursday evenings, July 21, July 28 and August 4, 5:30 p.m.

J.S. Bach: Brandenburg Concertos Nos. 1-6

■ The Festival Orchestra, Bruno Weil, *conductor*

Friday evenings, July 22, July 29 and August 5, 8 p.m.

Arnold Schönberg:
Friede auf Erden, Op. 13
(Peace on Earth)

Ludwig von Beethoven: Symphony No. 9, "Choral"

■ The Festival Orchestra, Chorale, Chorus, and Soloists, Bruno Weil, *conductor*

THE MISSION CONCERTS

CARMEL MISSION BASILICA
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Wednesday evenings, July 20, July 27 and August 3, 8:30 p.m.

Claudio Monteverdi: *Vespro della Beata Vergine* (Vespers of the Blessed Virgin)

■ The Festival Chorale and Members of the Festival Orchestra, William Jon Gray, *Associate Conductor*

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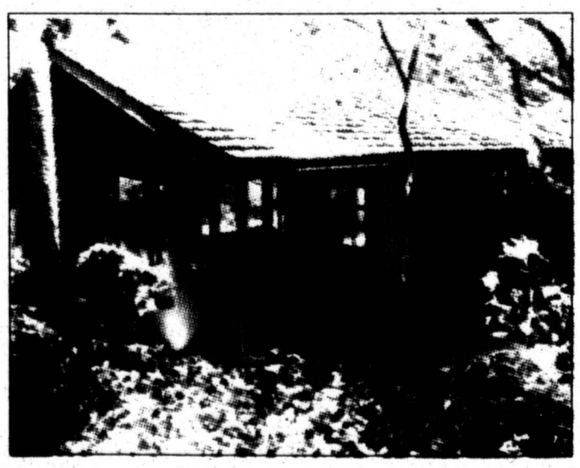

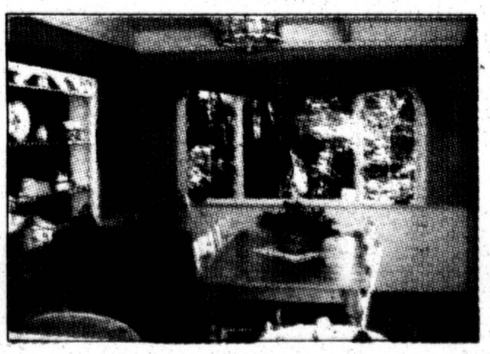

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TWILIGHT CONCERTS

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July 20 — **Reed and Pipe Dreams**
Bach: Trio Sonata in E Minor
Marcello: Oboe Concerto

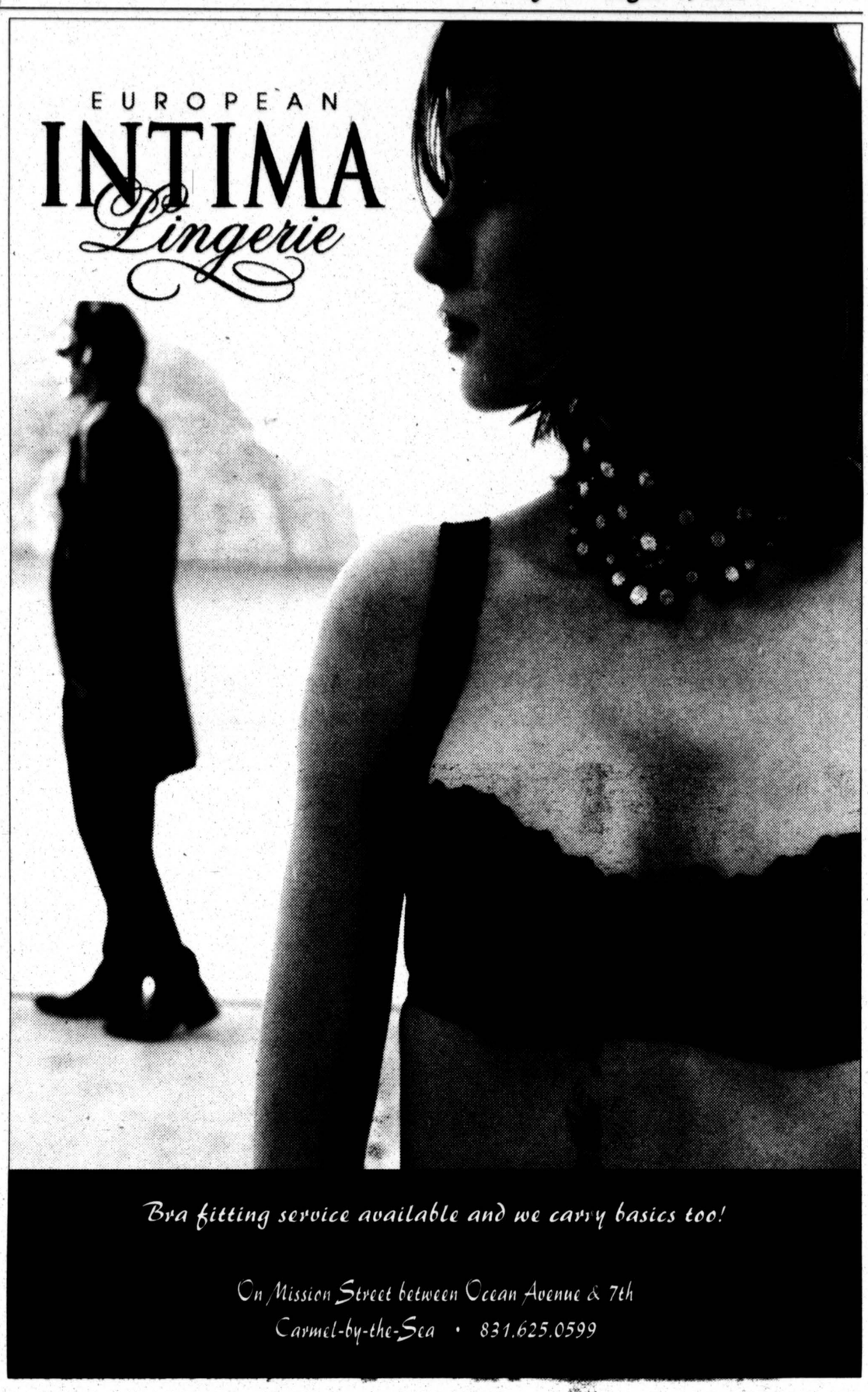
■ Roger Cole, *oboe* and Andrew Arthur, *organ*

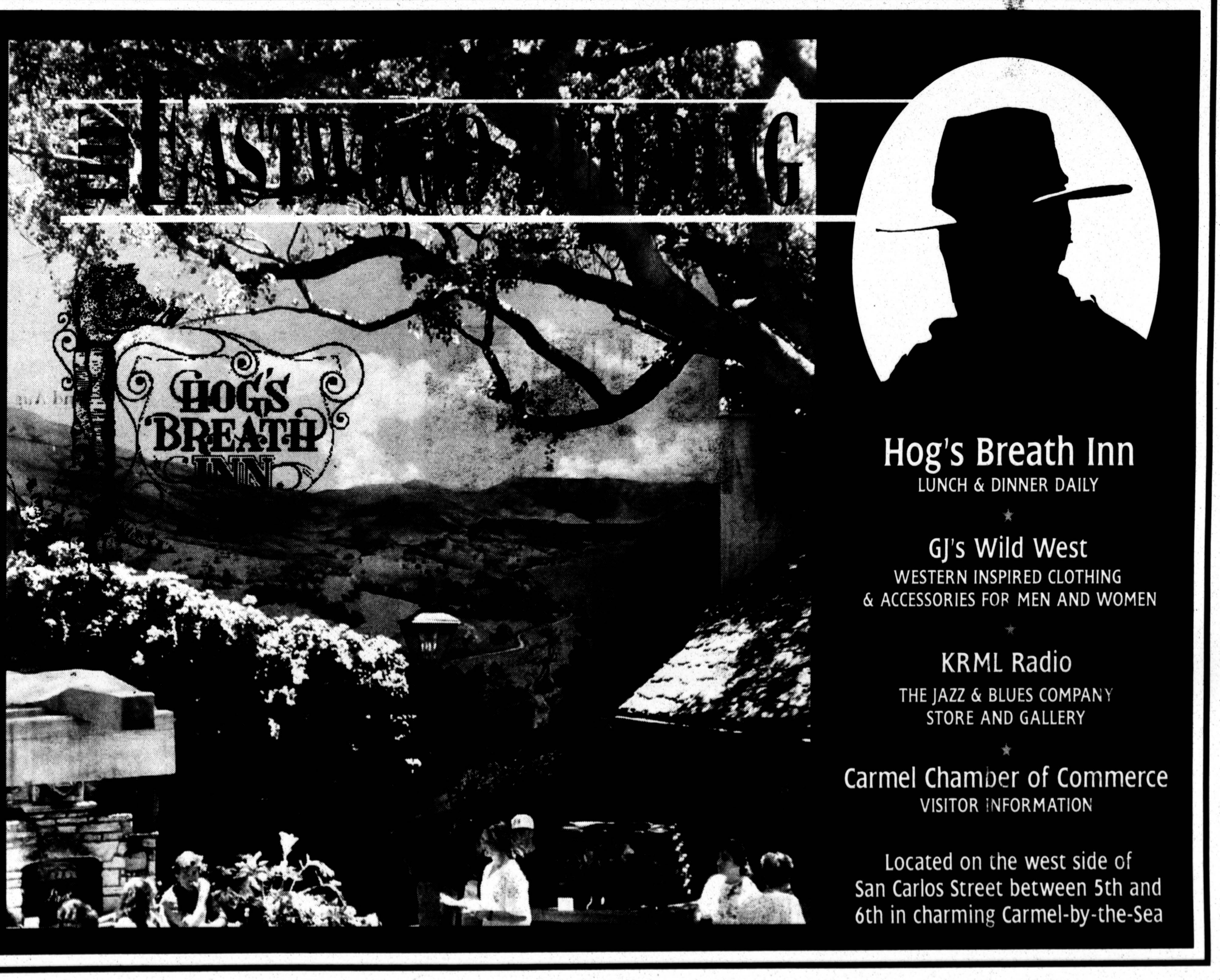
July 26 — **Festival Youth Chorus**
Ludovico da Viadana: *Exultate justi*
Josquin des Prez: *Ave Maria*
J.S. Bach: *Lobet den Herrn, alle Heiden*

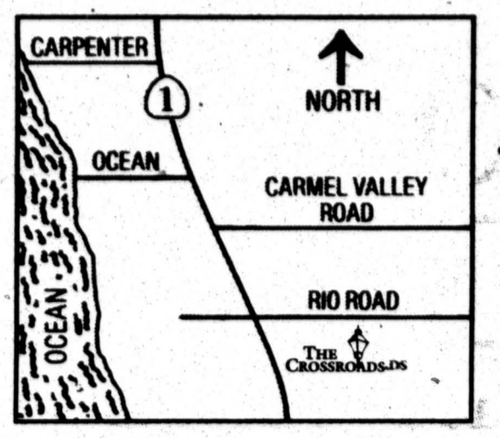
See SCHEDULE page 10

PHOTO/PAUL MILLER

The Bach Festival Youth Chorus, directed by John Koza, is a new addition this year.







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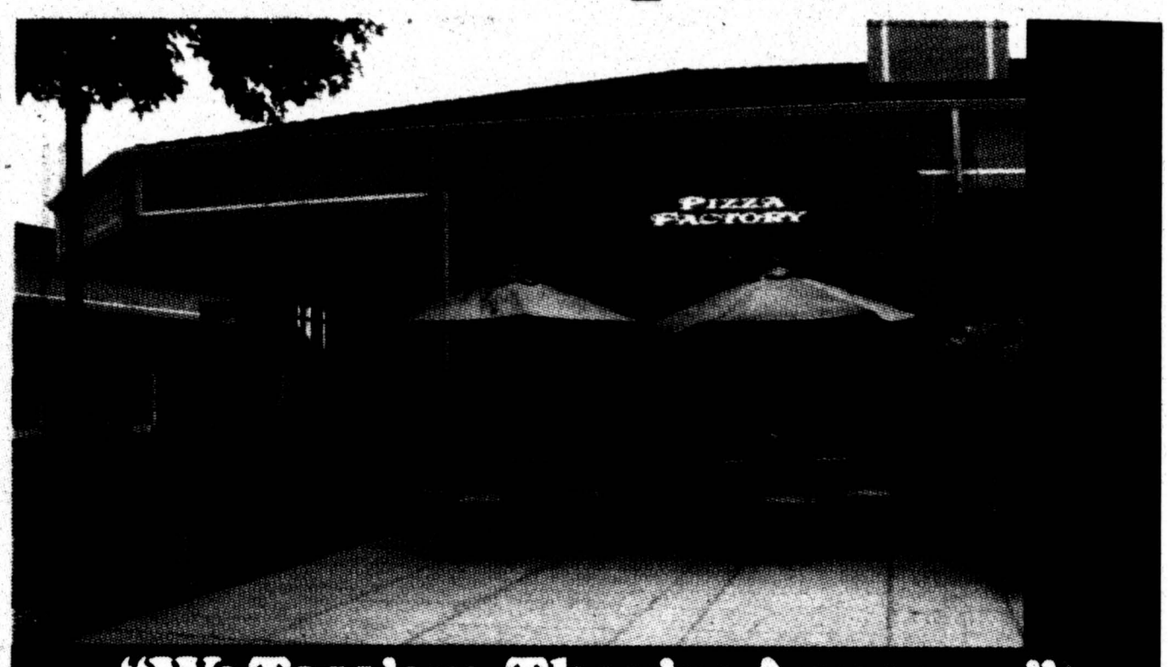

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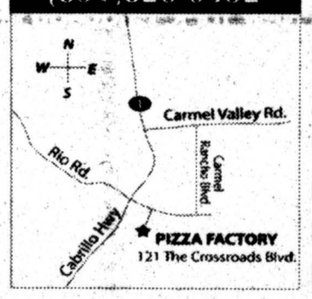

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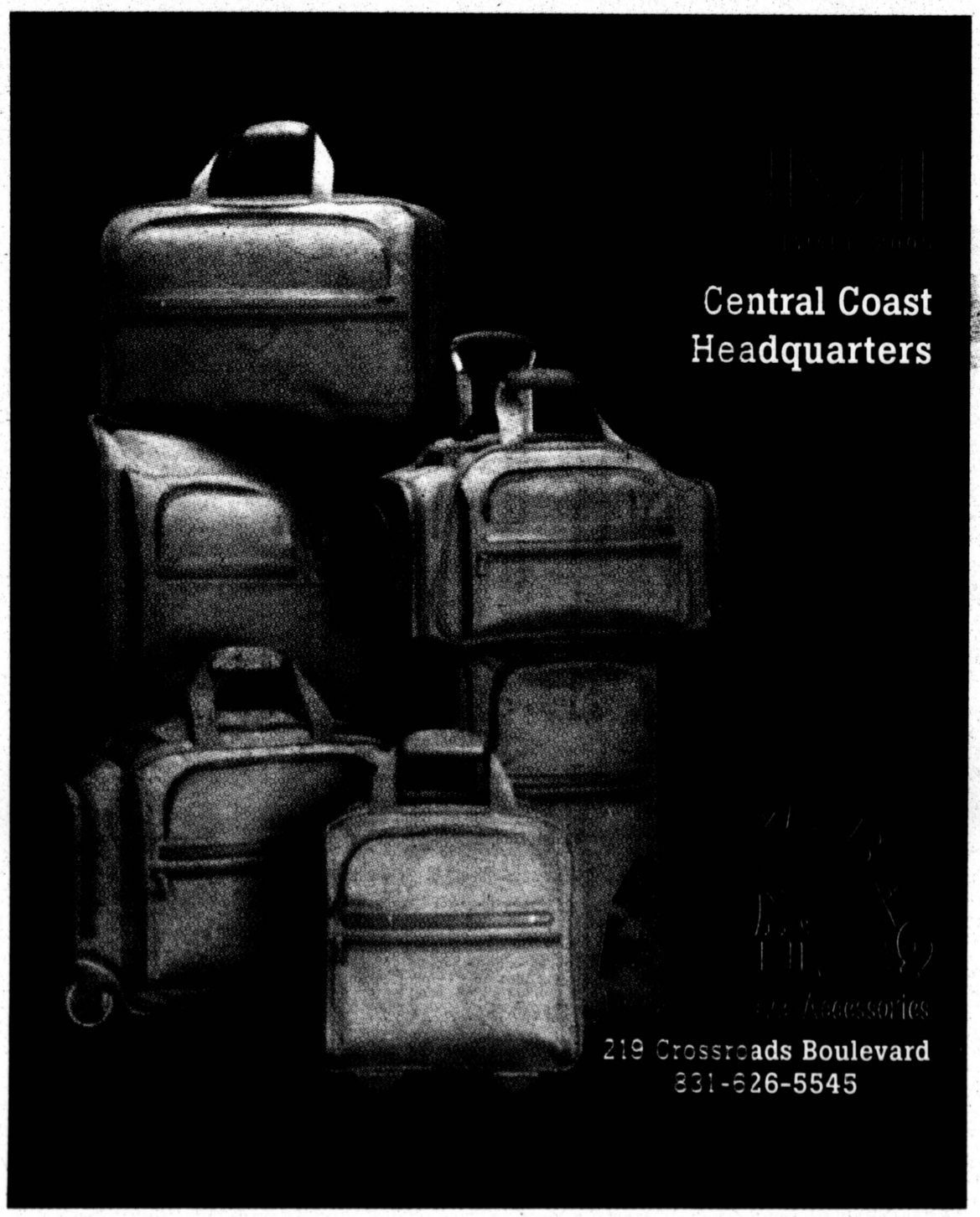

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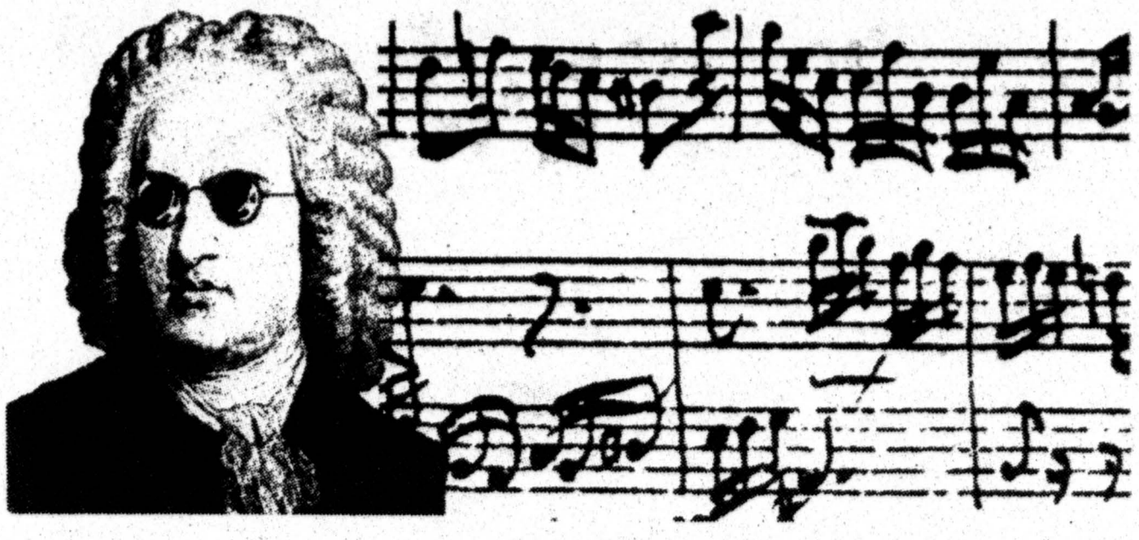

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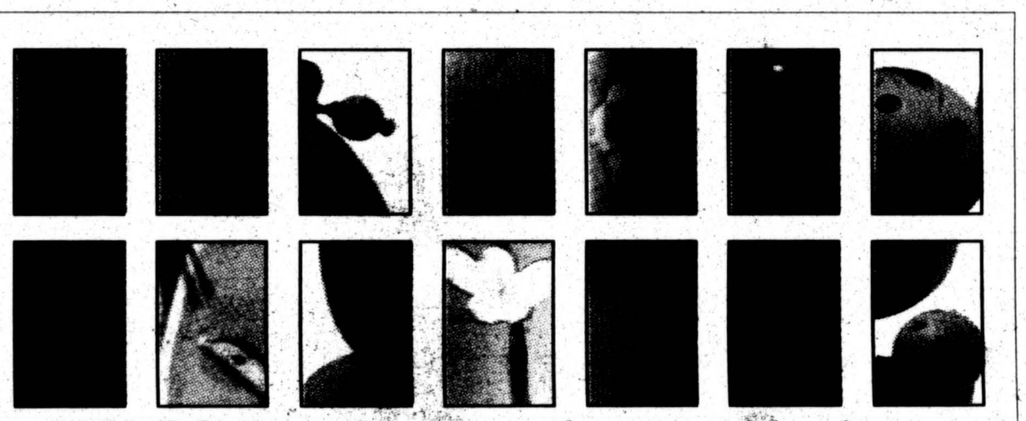

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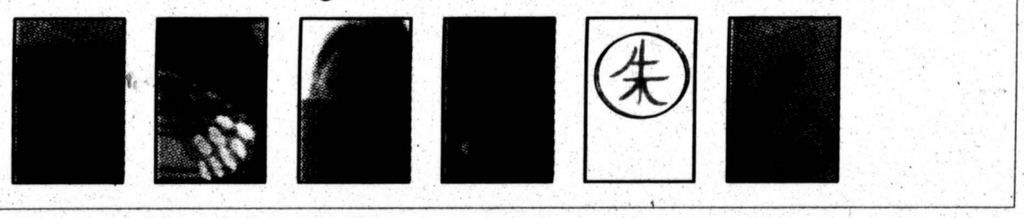

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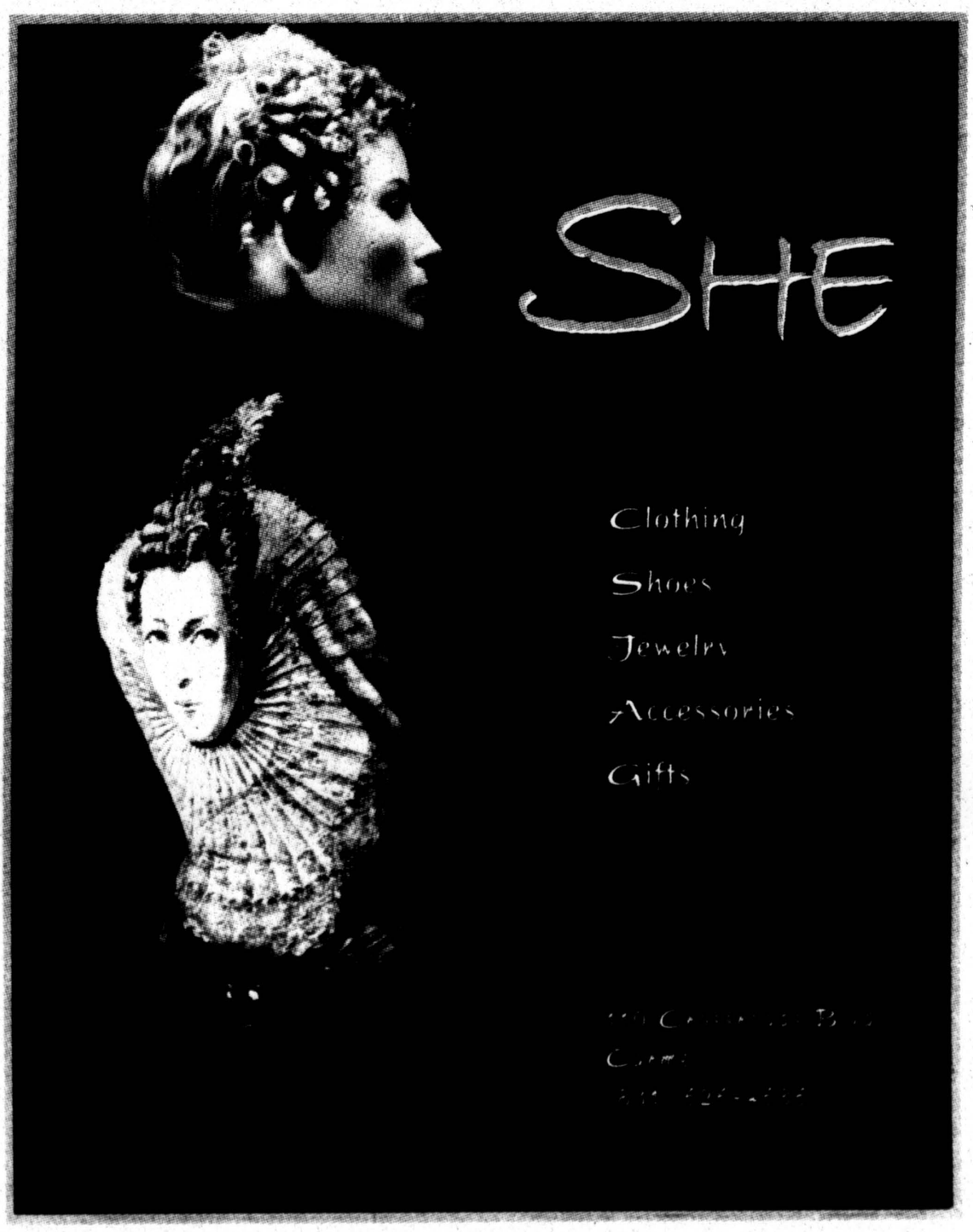

SCHEDULE

From page 7

William Billings: *When Jesus Wept*
Gyorgy Orban: *Daemön irrepit callidus*
Haydn: *Missa brevis Sancti Joannis de Deo* (Little Organ Mass)

July 27 — **A Twilight Offering**
J.S. Bach: Trio Sonata from *A Musical Offering*
Rameau: Pièces de Clavecin No. 1
Telemann: "Paris" Quartet

■ Kimberly Reighley, *transverse flute* and Monica Waisman, *violin*
■ Joanna Blendulf, *viola da gamba, cello* and Yuko Tanaka, *harpsichord*

August 3 — **Revolutionary Beethoven**
Beethoven: String Quartet, Op. 59, No. 1
Dupuy: Quintet for Bassoon and Strings

■ Festival Quartet
■ Jesse Read, *bassoon*

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Sunday evenings, July 17, July 24 and July 31, 9:00 p.m.

JULY 17 **Emlyn Ngai, solo violin**
Bach: Partita in B Minor, BWV 1002
Sonata in C Major, BWV 1005
Tartini: Sonata in D Minor

JULY 24 — **Elizabeth Wallfisch, solo violin**
To Dance For! Sacred and Joyful Dances for
Solo Violin: Chaconnes, Folias, Passacaglias

JULY 31 — **Elizabeth Wallfisch, solo violin**
To Dance For! Sacred and Joyful Dances for
Solo Violin: Minuets, Sarabandes, Gigues

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J.S. Bach:
Toccata and Fugue in D Minor, BWV 565

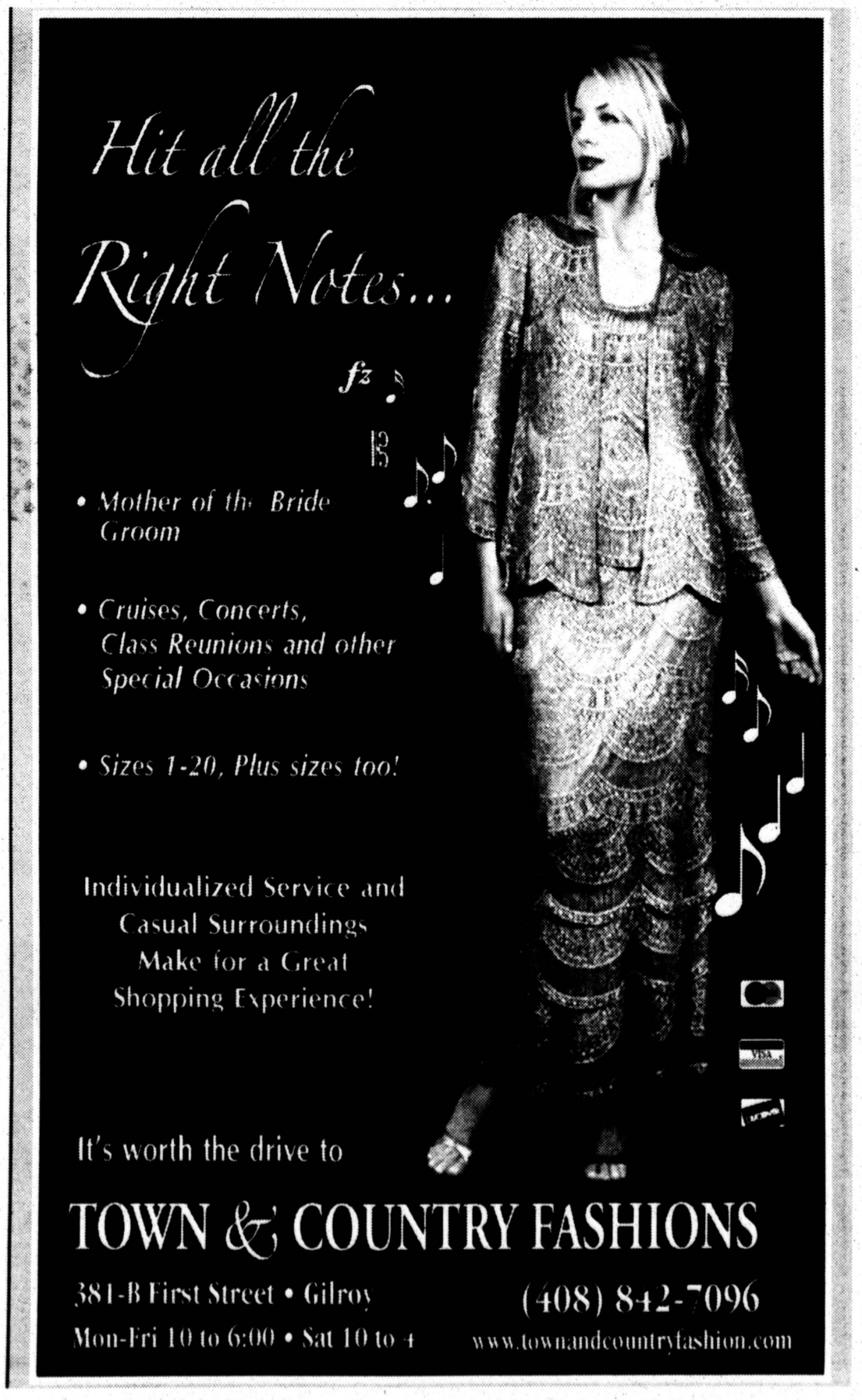
Bach/Vivaldi:
Concerto in A Minor, BWV 593

■ Andrew Arthur, *organ*

Harpsichord Recital: Yuko and Friends

ALL SAINTS CHURCH, CARMEL
Mondays, July 18, 25 and August 1, 2:30 p.m.

J.S. Bach:
Sonatas with Harpsichord Obbligato
■ Yuko Tanaka, harpsichord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Tuesdays, July 19, 26 and August 2, 2:30 p.m.

Boccherini:
Night Music from the Streets of Madrid
"Fandango" Quintet

Vivaldi: Folia Variations

Biber: Nightwatchman's Serenade

■ Jeffrey Fields, *baritone*
Cynthia Roberts and Gabriella Wunsch, *violin,* Nina Stern, *viola*
■ Allen Whear and Joanna Blendulf, *cello,* Yuko Tanaka, *harpsichord*

Beloved Heart's Desire: Bach's Solo Cantatas
ALL SAINTS CHURCH, CARMEL

Wednesdays, July 20, 27 and August 3 2:30 p.m.

J.S. Bach:
Vergnügte Ruh beliebte Seelenlust, BWV 170
Gott soll allein mein Herze haben, BWV 169
Sonata for Violin and Harpsichord in G Major, BWV 1019

■ Sally-Ann Russell, *mezzo-soprano*
■ Cynthia Roberts, *violin*
■ Roger Cole, *oboe*

■ Andrew Arthur, *harpsichord and organ*
■ Members of the Festival Orchestra

La Serenissima: Solo Songs from 17th-Century Venice
ALL SAINTS CHURCH, CARMEL
Thursdays, July 21, July 28 and August 4
2:30 p.m.

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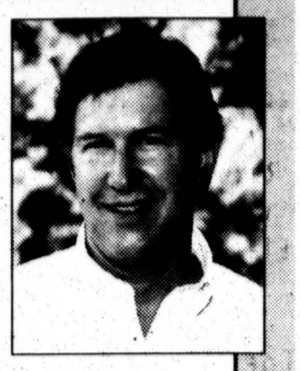

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Judith is an award-winning Real Estate Broker with over 25 years experience who consistently ranks in the top 3% nationwide. Judith is the owner/broker of Alain Pinel Realtors, Carmel. Judith knows the territory and her industry, and she is known as a skilled negotiator and a seasoned mediator. She puts persistence, knowledge and creativity to work, maximizing her client's real estate investments. Her clients trust her and keep coming back...again and again.

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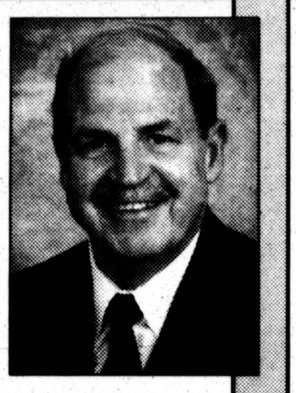

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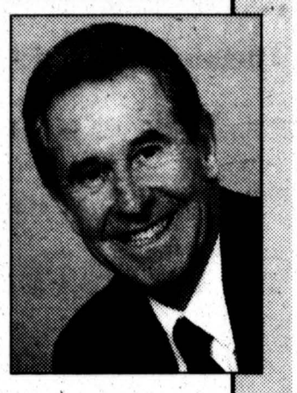

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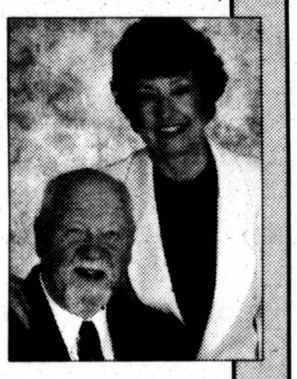

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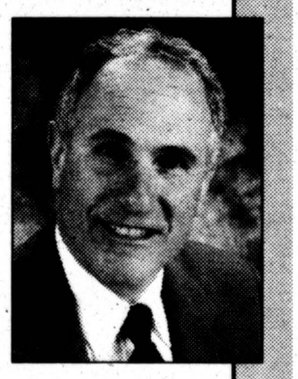

Tom Faia moved to the Monterey Peninsula in 1952 and is a graduate of Carmel High School.
He received a Bachelor of Arts degree from Oregon State University and spent many years in Hollywood and Nashville working as a song-writer. Tom has been a Realtor since 1985 and resides in Pacific Grove with his wife and daughter.

"I love homes and I love people. I enjoy putting the two together."

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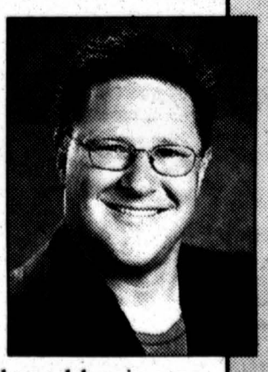
David M. Mauldwin



David began his full time career in real estate in 1986. His goal is to bring added value to his clients and exceed their expectations. David accomplishes this through his skill, knowledge, expertise and comprehensive high impact marketing strategies. Priding himself on his negotiating skills, attention to the details, communication and results, has enabled David to have a primarily referral based business.

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Angie Castillo

A resident since 1972, Angie was an Escrow Officer at local title companies for 18 years, gaining a knowledge base that's served her clients well since she became a Realtor. In addition to residential sales, she's experienced in investment sales, deferred tax exchanges, property management & mortgage lending. Angie has renovated properties and built spec homes, working with many of the Peninsula's best contractors and subcontractors.

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Alan Cordan

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With an MBA in Economics and Corporate Management, Alan has served our community for more than 30 years, wearing many hats. During this period, he has remained a top producer on the Monterey Peninsula in both Commercial and Residential Real Estate. He is one of the three founders and original Broker/Owner of "RE/MAX Monterey Peninsula." Alan served multiple terms as Chairman of the Professional Standards Committee of the Carmel Association of Realtors and recently as a board member of the Monterey Symphony, the Carmel Business Association and the Monterey Peninsula Chamber of Commerce, where he was Chairman of the Government Affairs Committee.

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Fridays, July 22, 29 and August 5 2:30 p.m.

Bach: Brandenburg Concerto "No.7"

See CONCERTS page 15

Except for the final "Best of the Fest" event, tickets are still available for most Carmel Bach Festival concerts. They can be purchased on the internet at www.bachfestival.org or by calling (831) 624-2046.

Inge Kessler

I grew up in the town in Germany where Bach had been the church organist (the original church and organ are still there) so I was very happy in 1967 when I came to America and discovered beautiful Carmel with its wonderful Bach Festival.

I have lived here ever since and would be most happy to meet all your real estate needs in my position as realtor with Prudential California Realty at 7th Avenue and Dolores Street in Carmel. And while my office is in Carmel, I serve the entire midcoast, from Big Sur to Carmel Highlands to Soquel (and Salinas too!).

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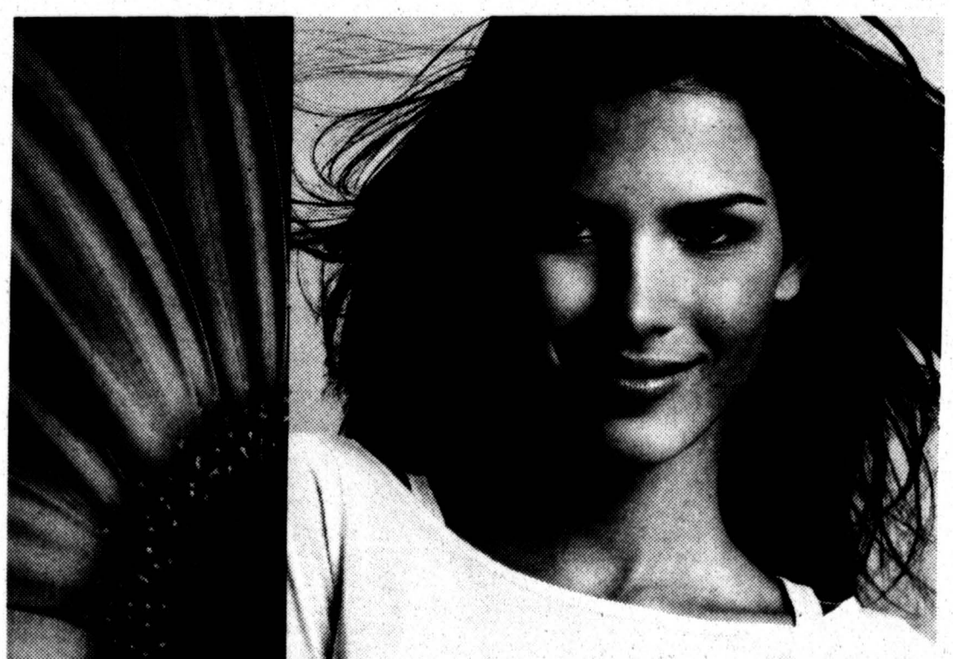

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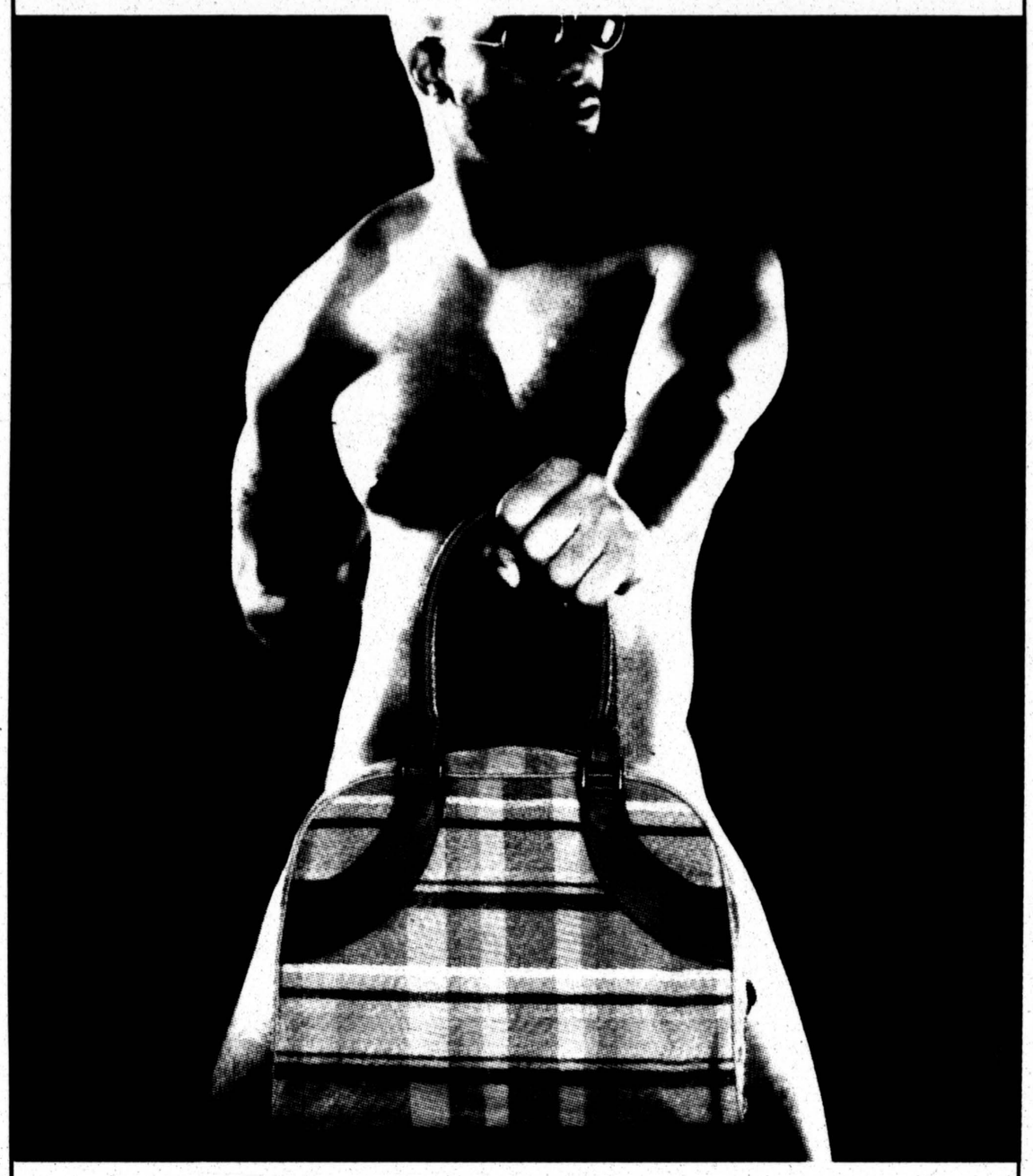

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Bach Fest director moves from the pit to center stage

BY DAVID MILLER

UNLIKE HIS predecessor, Willem Wijnbergen, who was brought in from the outside, the new managing director of the Carmel Bach Festival, Jesse Read, has risen to the post through the ranks.

In fact, in spite of his new duties, Read will continue playing first bassoon in the Festival Orchestra, a job he has had for 28 years. And he emphatically does not see his new function as a stepping stone to a career in arts administration, nor is it one toward which he has had ambitions: "They asked me to consider becoming managing director and I said yes, provided I could still play."

There are obvious advantages for a new festival director to have working relationships with regular performers, including high profile musicians Elizabeth Wallfisch, concertmaster, and Bruno Weil, conductor.

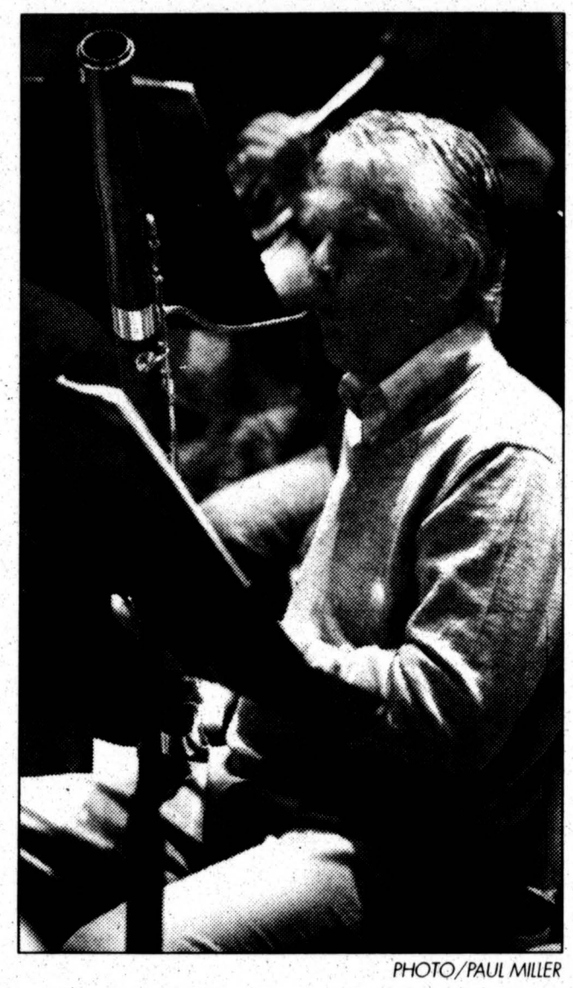
Less obvious to an outside observer, but equally important, are the contacts Read has cultivated with non-performers such as board president Jack Buffington, office staff Elizabeth Pasquinelli, Karma Simons and Erin Sullivan, and numerous community supporters of the festival. He was also close to retired Nana Faridany, who retired last summer as artistic administrator, and former chorale director Bruce Lamott.

"Bruce was a great musician and a great friend. He was like the San Francisco ambassador to the festival. I would like to cultivate contacts in San Francisco and try to fill the gap left by Bruce," Read said.

And while he is an accomplished player, composer and conductor, Read is no stranger to the field of arts administration. In Carmel, he has run the Festival Recital Series for 15 years, and for the last eight years he has worked as director of the School of Music of the University of British Columbia in Vancouver.

At the Bach Festival, which begins its

See DIRECTOR page 15



PHOTO/PAUL MILLER

Bach Fest Managing Director and bassoonist Jesse Read.

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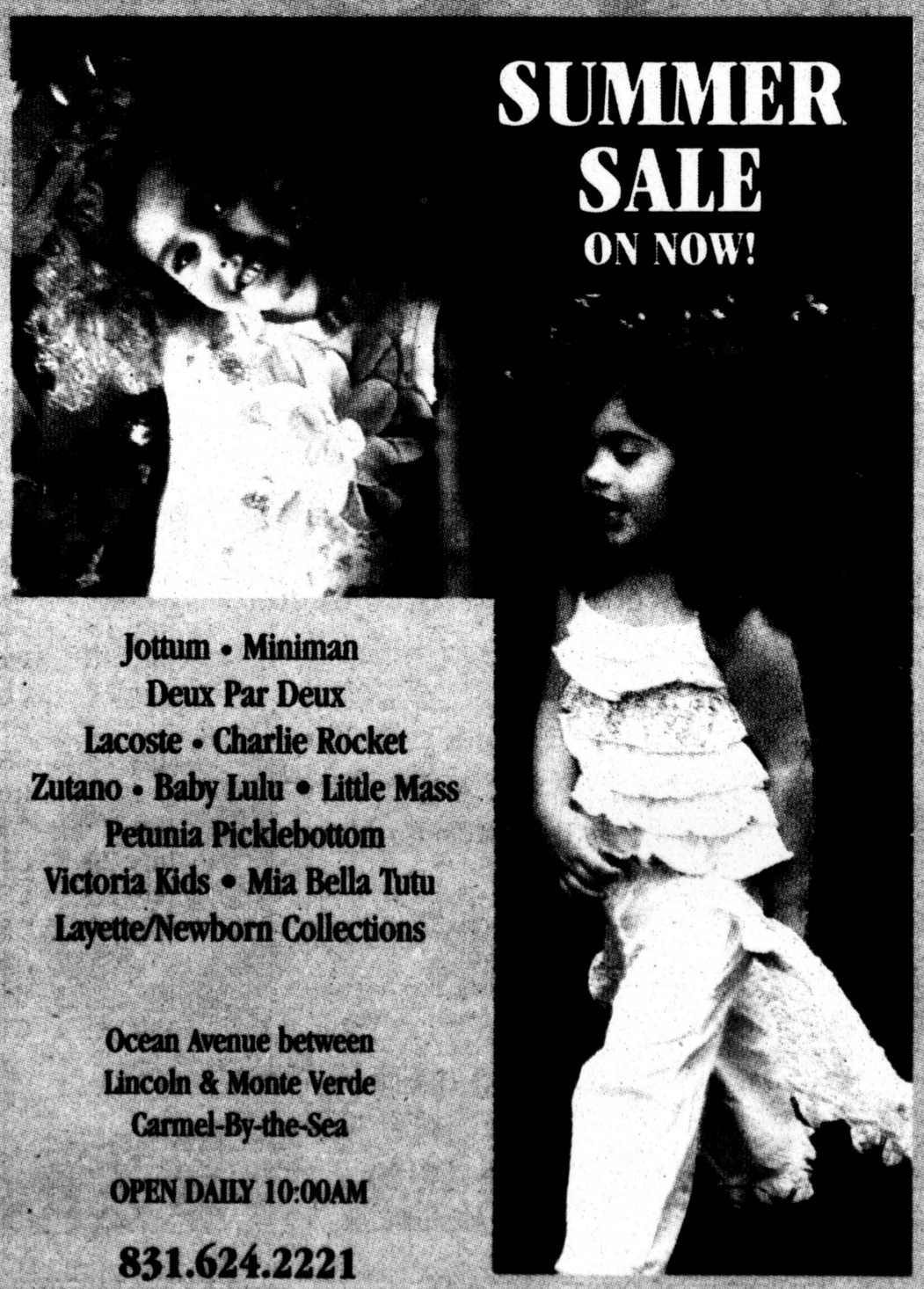

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J.S. Bach: Musical genius from a ruined childhood

By DAVID MILLER

THE MAN whose musical genius is celebrated at the Carmel Bach Festival, and who inspired generations of other great composers, has a reputation for having been a dour, serious person who worked hard all the time and didn't laugh much.

While we will never know how much laughter there was in the Bach household for the simple reason that laughter leaves no record of itself, we do know that certain well documented events of his childhood would have made any one of us into a humorless person, if not outright depressed.

Think of it: In 1695, young Johann Sebastian lost his mother, then his father remarried within a few months, only to die soon after. Bach was, at the age of 10, left in the care of a stepmother whom he had only just met.

Even for the 17th century — when serious illness routinely carried people off while their families watched helplessly, waiting for antibiotics to be invented and invoking the Will of God — this was serious stuff.

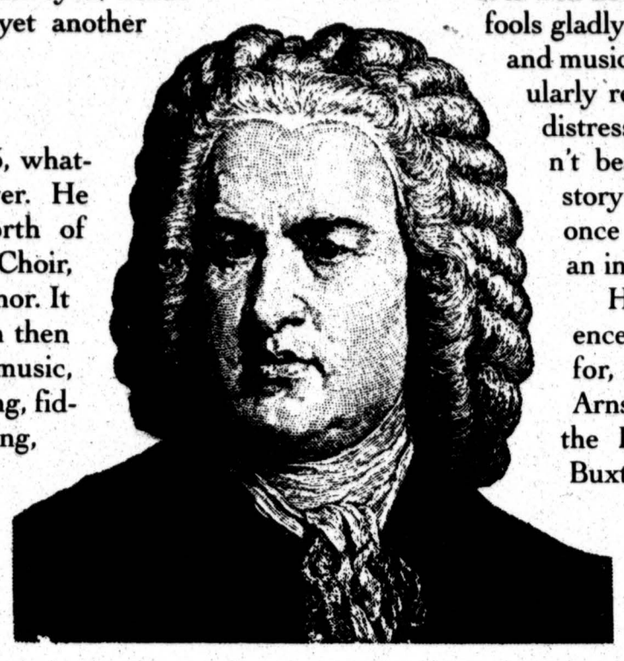
Perhaps inevitably, the situation with the stepmother didn't work out and the 10-year-old was soon bundled off to live with his brother, Johann Christoph, then 24 and just married.

Johann Christoph, like virtually the whole family, was in the music business, making a living playing, singing and composing in the service of a church, duke, or town.

This big brother became Bach's harpsichord and composition teacher and, surely in an effort to keep his pupil from outgrowing his instruction too quickly, did not allow the youngster to study a manuscript containing pieces by several then-famous composers. Johann Sebastian tried to get around this rule by copying the forbidden pieces by moonlight over several months. Of course his disobedience was punished and the copy destroyed, which must have been heartbreaking, yet another assault on a normal childhood.

Childhood ended

By the time J. S. Bach was 15, whatever childhood he had was over. He moved to Lüneburg in the north of Germany to sing in the Matins Choir, first as a boy soprano, then as a tenor. It must have been clear to him even then that his whole life would be music, whatever form it might take: singing, fiddling, playing keyboards, teaching, arranging and composing.



He was, at 15, a hardworking, professional, underpaid musician, and would remain so for the rest of his life, moving from one North German town to another, following the work.

Bach made his music in the service of orthodox Lutheranism, which was rather high-church with elaborate music, as opposed to the then-fashionable Pietism, in which music played a much smaller role.

Pietism, a bit like present-day Charismatic Christianity, with its emphasis on a personal relationship to God, may not have gone as far as altar calls and speaking in tongues, but it was of that general tendency.

Lutheran Orthodoxy — a direct descendant of Martin Luther's break with the Catholic Church in 1521 — was Bach's faith, and it went for solemnity and glory in the service of God, and, above all, more music. Did he adhere to the faith because that's where the work was?

On the contrary, Bach evidently was completely sincere, and, lucky man, never seems to have had doubts.

It is well documented that Bach didn't suffer fools gladly. He hated having to teach Latin and music to unruly teenagers, and he regularly refused to do so, to the repeated distress of his employers. He also couldn't bear inferior musicians, and in a story on which all biographers agree, once took off his wig and threw it at an incompetent harpsichordist!

He sometimes showed an indifference to the rules, as when he asked for, and got, a month off from Arnstadt to go to Lübeck and hear the Danish composer and organist Buxtehude, and showed up back at work four months later, not even having written to let his boss know.

We know how important Bach's music is, but in his day, he was unfavorably compared to Telemann and Kuhnau, and many others who are now completely forgotten.

Despite all of this, Bach was not a revolutionary. He accepted his calling and his station. He set himself the task of making his faith audible, and succeeded to an extent that is still not completely known.

His music speaks strongly to our secular age, meaning even more than it meant to the devout Lutherans of 1750 Leipzig. Who knows what comfort and inspiration people will draw from him in the future. •

DIRECTOR

From page 14

68th season July 16, Read feels he has inherited a "beautiful tradition, a treasure that needs nurturing" and thinks his director's role as one of "respectful stewardship." Still, for someone who knows the past as well as he does (for instance, he well remembers the colorful tenure of conductor Sandor Salgo), his gaze is firmly on the future. "I don't want to look back."

Read also has strong feelings about the importance of fund-raising to make growth possible. "An arts administrator shouldn't make grandiose plans and then go out looking for the money to pay for them. The right way is the other way around: Organize solid funding, and then get creative about the programming."

To this end, he has many new ideas about raising money, the most visible being a trip to Tuscany. On May 14, five musicians known to Bach Fest audiences, including Read, plus 20 sponsors, traveled to Cortuna for a week of rehearsals and concerts. The reaction to this initiative, which launched the fest's "Angel's Fund" has been "extremely positive," and the hope is to repeat it every year.

Another concrete change in the running of the festival will be to do the major programming (for instance, the choice of the B-minor Mass and Beethoven's Ninth Symphony for this year's festival) in five-year periods.

"In the past, the big pieces were chosen after each festival for the next year. Now we basically know what we will do through 2010," Read said.

The new Bach Fest director comes from a family of musicians. His 92-year-old aunt still performs ragtime piano, and his mother was a piano teacher. He is one of three brothers, all professional musicians. In the mid-'80s, Read spent time in Hollywood playing film scores. (His bassoon can be heard on the soundtracks of "Big," "Die Hard," and "Throw Mama from the Train," among others). He has also written music for a series of children's videos and has conducted orchestra concerts in Vancouver.

If Read is a musical polymath, so are many of the regular players of the Carmel Bach Festival. Wallfisch, Roger Cole and Doug McNames, for example, all have mastered baroque and modern versions of their instruments. "I don't know what other festival has four cellists who also play viola da gamba, and a flutist who also plays traverso."

This expert switching of styles, sometimes in the same concert, has long been a feature of the Carmel Bach Festival, and it is a feature Read plans to maintain. "Where else but Carmel can you hear Bach and Stravinsky played stylistically on the same program by the same players? We simply have great musicians who can cope wonderfully with a variety of styles. I want my directorship to be respectful of that tradition."

CONCERTS

From page 13

Bach-Kodaly: Chromatic Fantasy

■ Members of the Festival Viola Section

Matinee with Young Beethoven

SUNSET CENTER THEATER

Saturdays, July 23, July 30, and August 6, 11 a.m.

Beethoven: Septet, Op. 20
"Eyeglasses" Duo for Viola and Cello
Variations on Mozart's
"La ci darem la mano" for Two Oboes and English Horn

■ Elizabeth Wallfisch, *violin*, George Thomson, *viola*, Doug McNames, *cello*, Jordan Frazier, *bass*, Bruce Nolan, *clarinet*, Jesse Read, *bassoon*, Chris Cooper, *horn*, Roger Cole and Neil Tatman, *oboe*, Ellen Sherman, *English horn*

Adams Vocal Master Class Showcase

SUNSET CENTER THEATER

Saturday, 2:30 p.m., August 6 only

This recital is the culmination of five weeks work in the Vocal Master Classes by the four Adams Fellows, with members of the Festival Orchestra.

For schedules of the Adams Master Classes, Lectures and Pre-Concert Talks, Tower Music, Performers Panels and Family Concerts, go to www.bachfestival.org.

California Summer Music
July 10-31, 2005
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All events at 7:30 PM unless otherwise noted
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Scholarship Fund Benefit Concert – suggested
July 13 Zaven Melikian Violin Masterclass
July 15 CSM Students in Concert
July 17 Carol Rodland, Viola Masterclass
July 19 CSM Students in Concert
July 20 Wendy Sharp Chamber Music Masterclass
July 22 Chen Yi, Guest Composer, Concert
July 23 Jerome Lowenthal, Guest Pianist, Masterclass
July 24 CSM Students in Concert (3:00 PM)
Irene Sharp Cello Masterclass (7:30 PM)
July 27 CSM Students in Concert
July 28 CSM Students in Concert
July 29 CSM Students in Concert
July 30 CSM Students in Concert (3:30 PM)
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